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plural for *destin* or *destinée*, neither of which could be used on account of the rhyme; 249, *grâces à*, generally in the plural in the eighteenth century, but now almost exclusively used in the singular, *grâce à*; 387, *Courbé du faix des ans*, peculiar use of *du* for *par* or *sous*.

About the notes I should like to make the following remarks:

- L. 119. Cette croix, je l'avoue, a souvent malgré moi  
Saisi mon cœur surpris de respect et d'effroi.

The editor states that the construction is "in-avoidably amphibological unless changed." But it is obvious that *surpris* is a mere *cheville* and that *respect* and *effroi* are dependent on *a...saisi* and not on *surpris*. The cesura, compulsory in the classic alexandrine, makes this perfectly clear.

L. 484. To *legers* rhyming with *fers* it is remarked that "this is only for the eye, a practice discountenanced by Voltaire." The rhyme is, however, both for the eye and ear and the pronunciation was *légère*. Cf. Nyrop, *Grammaire historique*, sec. 172: "À côté de la forme ordinaire en -é(r) on a conservé -èr jusqu'à nos jours dans les rimes et dans le discours soutenu."

L. 714. De la féconde Egypte il menace les bords. *Bords* is rendered by *fontières*, whereas *shores* is the meaning. We could not very well speak of *les bords de la Suisse*, for instance.

L. 772. Toucher à. The note is misleading. It says: "Toucher à = to be on the point of touching; without the preposition *toucher* is exactly *touch*." But does not *toucher à* also mean 'to touch', for example, *n'y touchez pas*, sc. with the hands.

- L. 1395. Vous la verrez sans doute avec indifférence  
Sans que le repentir succède à la vengeance,  
Sans que l'amour sur vous en repousse les traits.

The last line is translated "discharge his shafts upon you again, that is, subject you again to her charms," and the editor adds: "*ses traits* would be expected."

The fact of the matter is that the line is as obscure as possible; even replacing *les* by *ses* the sense would hardly be improved. Personally I would prefer making *en* refer to *repentir* and would take *traits* in the sense of *aiguillons*, sc. *du repentir*, which, I admit, does not entirely satisfy me. At any rate, attention should be

called to this obscurity, which is not much less than *galimatias*.

L. 67. ("Epître à Mme. la Marquise du Châtelet".) Under *Régent*, Philippe d'Orléans is said to have been regent during the minority of Louis XIV; it should, of course, be Louis XV.

L. 24. ("Epître à M. de Formont".) *Notre René* is explained merely by "René Descartes." A short biographical note would be desirable.

The work is remarkably free from misprints; the text is clear and in all other respects the book is got up tastefully and substantially. I have noticed only the following errors: l. 1369, *n'eût* for *n'eut*; l. 1509, *extrême* for *extrême*; l. 1086, note, thirteen for thirteenth.

In the introduction, p. 50, ll. 29 ff., leave the reader under the impression that a passage has been cut out and the connection thus broken. *Vice* does not refer to anything preceding.

Dr. Eggert has had an excellent idea in incorporating in his book four letters in prose and two *épîtres* in verse, written or dedicated to some of the poet's acquaintances. They contain in brief Voltaire's views about the requirements, qualities and defects of the tragic stage in France and in England and a few details about the play here discussed, all in his graceful, easy epistolary style, far more effective to convey information to young minds than rules or maxims.

On the whole, the edition before us is a good piece of work and one that will be welcomed by all teachers of French.

J. L. BORGERHOFF.

University of Chicago.

## OLD FRENCH CUSTOMS.

*Beiträge zu den Bildern aus dem altfranzösischen Volksleben auf Grund der "Miracles de Nostre Dame par personnages,"* von FRIEDRICH MORITZ FORKERT. Heidelberg dissertation. Bonn, 1901.

This work is thus divided: *Teil I. Das Glaubensleben*. 1. The Old and the New Testament. 2. The New Testament. 3. Belief in the Trinity. 4. The Angels. 5. Mary, the Mother of God and the Mary cultus. 6. The saints. 7. The devils. 8. Heaven or Paradise. 9. Purgatory. 10. Hell.

11. Miracles and belief in miracles. *Teil II. Kirchliches Leben.* 1. The church. 2. The clergy. 3. Functions of the church. 4. Hermits. 5. Martyrs. 6. Justification by good works.

The writer promises to treat secular life in Part III and then to publish the three parts as a book. The importance of such contributions to the study of the life of the Middle Ages can readily be seen. It is only through the aid of special investigations of this character that a comprehensive and accurate history of medieval life can be written.

The *Miracles* of *Notre Dame* have been already rather fully treated by Petit de Julleville in his very readable work, *Les Mystères* (Paris, 1880). An up-to-date summary of the subject by Gröber may be found in his *Grundriss der Romanischen Philologie* (II. Band, I. Abt., pp. 1204–1218) under the heading: *Marienmirakel*. Forkert's dissertation, limited to a special phase of the subject, contains much material of value. It is written in a facile and readable style. The conclusions for the most part seem sound. In the Introduction, Forkert qualifies the reliableness of the *Miracles* as a historical document reflecting the life of the time. He fully realizes that the allusions, the remote sources and the supernatural, formal and conventional elements often render the interpretation of the material difficult. We may remark, however, that the men of the Middle Ages depicted past centuries with the coloring of their own time. Forkert says (p. 4):

"Wenn die Annahme richtig ist, dass die *Miracles* ihre Entstehung oder ihre Zusammenstellung derselben Hand verdanken, was umso wahrscheinlicher dadurch wird, dass dieselben Anschauungen in derselben Einkleidung immer wiederkehren, so verringert sich ihre Bedeutung für die Kenntniss der Kultur jener Zeit noch mehr."

Gröber (*op. cit.*, p. 1215) says:

"Auf speziellere Unterschiede und Uebereinstimmungen ist Verschiedenheit oder Gleichheit der Verfasser nicht zu gründen. Fast alle Kriterien dafür versagen. Die Benutzung z. B. derselben erfundenen Namen in verschiedenen Stücken kann auf Entlehnung beruhen, die sich der jüngere Dichter gegenüber einem älteren erlaubte. Die Anwendung desselben Rondeaux oder Rondeauxrefrains in mehreren Dramen ist ebensowenig eine Anzeige desselben Verfassers."

On page 27, Forkert says:

"Maria nennt Christus ihren Vater, ihren Sohn

und ihren Gemahl, und Christus selbst bezeichnet sich als Sohn, Bruder, Freund, Gemahl, und Vater der Maria. Mir. 8, 659–60. *Mon pere, mon fil, mon espoux.* Mir. 32, 442–43. *Qui sui de ma fille et ma mere fils, frere, ami, espoux et pere.* Dr. Schröder in seinem Buch *Glaube und Aberglaube in den Altfranzösischen Dichtungen*, S. 13, Anm. 1, erblickt darin eine Spielerei. Vielleicht lassen sich derartige Bezeichnungen als Ueberschwänglichkeiten charakterisieren, die eine Folge des übertriebenen Marienkultus sind."

This is rather a naïve mode of expressing intimate relation and protection. Compare Homer's Iliad, 6, 429–30, where Andromache says to Hector at parting: "Hector, thou art my father and potent mother, yea and brother even as thou art my goodly husband." The dissertation contains many interesting details. The misprints seem altogether too numerous in the extracts from the *Miracles*.

TIMOTHY CLORAN.

Vanderbilt University.

## GERMAN LITERATURE.

*Schillers Einfluss auf Grillparzer.* Eine litterarhistorische Studie von O. E. LESSING. A Thesis submitted for the degree of Doctor of Philosophy, University of Michigan, 1901. (= *Bulletin of the University of Wisconsin*, No. 54. Philology and Literature Series, Vol. 2, No. 2, pp. 77–204. Madison, Wisc., 1902.)

The author of this thesis treats in a thorough manner Grillparzer's conception and opinion of Schiller and the influence of the latter upon the dramatic writings of Grillparzer. But the investigation is not yet complete, as it is limited to the dramas from *Blanka* to *Sappho*; a treatise of the others and of the lyrics being promised for the near future.

In his first chapter Dr. Lessing treats Grillparzer's personal attitude toward Schiller, using for this purpose all obtainable utterances ever made by the Austrian poet about his predecessor. Apparently it was not the author's intention to show the development of this very peculiar attitude, but rather to bring out the affinities or differences of the literary and aesthetic views of the two poets. Yet we find that Grillparzer's